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TILE-MOSAICS

OF

THE LAHORE FORT.

BY

J. PH. VOGEL, PH. D.

Illustrated by seven Page Plates in Colours and eight Monochrome Plates.

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The Journal of Indian Art and Industry.

TILE-MOSAICS OF THE LAHORE FORT.

By J. PH. VOGEL, PH. D.
SUPERINTENDENT, ARCHÆOLOGICAL SURVEY, NORTHERN CIRCLE.

II. THE LAHORE FORT.

The palace of the Great-Moghuls at Lahore does not enjoy as great a celebrity as those of Agra, Fatehpur-Sikri and Delhi. It should be remembered that Lahore was only a secondary capital of the Moghul empire. In the 18th century it was hardly used as a royal residence, though we may assume that the governors of the Punjab resided in it. From the time of the Afghan invasions the king of Delhi lost all influence in this province. For a short period the splendour of sovereignty was revived within the ancient walls, when Ranjit Singh united the scattered Sikh forces in his powerful hand and made Lahore his capital (1799). The death of the Lion of Lahore (1839) was soon followed by the annexation of the Punjab (1849) and from that time the Fort was garrrisoned by British troops.

Though most people will agree with Bernier that the palace of Lahore does not display the same magnificence as those of Agra and Delhi, it possesses no small amount of interest both architectural and historical. Whereas the Delhi palace was entirely built on one plan and at one time and consequently excels by unity and clearness of composition, it does not exhibit that curious variety of style noticeable in the Lahore buildings, which were commenced by Akbar, continued by Jehangir and completed by Shah Jehan, and which comprise a few remnants of the ephemeral Sikh rule.

The early Moghul edifices built of profusely sculptured red sandstone are distinguished by features of Hindu architecture—such as brackets with figures of elephants and lions, and friezes of peacocks—which are characteristic of the tolerant rule of Akbar and Jehangir. The magnificent Shah Jehan indulged in the use of white marble adorned in the Tuscan fashion with floral designs of agate cornelian and lapis lazuli.

The only portion of the Fort which may be ascribed to Aurangzeb is the gate facing the Hazuri Bagh and the Badshahi Masjid or Imperial Mosque which was built by the same emperor.[1] The later Moghuls do not seem to have contributed to the Lahore palace. The few additions due to Ranjit Singh and his short-reigned successors are easily recognizable by their gaudy and barbaric splendour. It must, however, be admitted that, though their attempts at embellishing the Moghul palace have had the contrary effect, there is here no evidence of that vandalism which in the days of Sikh rule spoiled so many a venerable monument in the neighbourhood of Lahore.

The historical associations of the Lahore Fort will be best remembered in the course of a detailed account of the various buildings which it contains. But first it will be necessary to review the literary sources from which we derive our knowledge.

The European travellers who had occasion to visit Lahore in the course of the 17th century do not contribute much to our knowledge of the Moghul palace and its buildings. In general their notes on Lahore are lamentably brief, as compared with what we know from the same source regarding the Delhi and Agra forts. It is true that William Finch who spent several months of the years 1610 and 1611 at Lahore devotes some pages to a description of this city in which the palace is treated with considerable detail.[2] But his account does not convey a clear idea of the various courts (most of which are no longer traceable) and of their relative position. Finch dwells on certain pictures representing Jehangir, with his ancestors and nobles among which he notes a picture of Christ and one of the Virgin Mary. These pictures have—wrongly I believe—been identified with the tile-mosaics which are edited in the present paper.

In the course of my article I shall have occasion to revert to this question. Here it will be sufficient to add that Finch's description of the city of Lahore and of the palace which it contains has been copied first by Joannes de Last (in Latin translation) and subsequently by Sir Thomas Herbert, by the latter in an abbreviated and partly corrupted form. Thevenot in his turn seems to have copied Herbert.[3] From these two authors it

[1] The pavilion known as Naulakh has been ascribed to Aurangzeb, but without authority. See p. 11.

[2] *Purchas his pilgrimes*, Vol. IV. pp 52 ff. Finch arrived at Lahore on the 4th February 1610 (p. 51) and was there still on the 17th May 1610 (p. 58).

[3] Joannes de Last, *De imperio Magni Mogolis sive India vera commentarius e variis auctoribus congestus.* Lugduni Batavorum (Leiden) 1631. T. Herbert, *Some years travels into Africa and Asia the Great especially describing the famous empires of Persia and Indostant.* London 1638. *The Travels of Monsieur de Thevenot into the Levant.* London 1687. Part III. p. 60. Latif (Lahore p. 119) in quoting Herbert wrongly says that the latter visited Lahore in 1626. The truth is that Herbert never visited Lahore at all.

would appear as if the Fort of Lahore had twelve gates, three on the side of the town and nine towards the country. But a perusal of the corresponding passage of Finch will show that in speaking of "the castle" he means the fortified city. The twelve gates in question are consequently the city gates which are preserved, some in name alone, up to the present day.[1]

Manucci who was settled at Lahore for some time as a successful "Farangi doctor" has left us a chapter on the origin and description of that city, but does not include the palace in his account. Elsewhere he makes occasional mention of the Lahore Fort, but considering his opportunities, the information he supplies is remarkably futile.

François Bernier,[2] the physician of Aurangzeb, who has left us such an accurate and lively description of the Delhi palace, despatches that of Lahore in only a few lines, though he stayed for more than two months in this town on his way to Kashmir (1683). Taverner[3] gives nothing but a résumé of Bernier's account of the capital of the Punjab.

The narratives of the European writers who visited Lahore during the Sikh period are hardly more satisfactory. Dr. J. M. Honigberger[4] who resided at Lahore as physician of Maharaja Ranjit Singh and must have known the locality very well, has published a view of the citadel of Lahore to which is added a brief explanatory note with the names of some of the buildings in and around the Fort. The traveller William Moorcroft[5] who viewed the city of Lahore on the 13th May 1820 under the guidance of the Governor Faqir Nur-ud-Din, devotes a page to the Fort in which he gives a general idea of the aspect of the palace during Sikh rule. "Ranjit Singh," he says, "has cleared away some of the rubbish, and has repaired or refitted some of the ruined buildings of Jehangir and Shah-jehan; but his alterations have not always been made with good feeling or taste." He was the first to notice the tile-decoration on the Fort wall.

I may note here that we possess an excellent map of the Lahore Fort in the Sikh period. The original which belonged to the late Faqir Qamr-ud-Din, son of Faqir Nur-ud-Din just mentioned, has been copied and reproduced several times.[6]

It is strange that, even since the British occupation afforded better opportunities for the study of the Lahore palace, the subject has received so little attention, Mr. J. H. Thornton[7] included a brief description of the Fort in his handy guide-book of Lahore. He fully recognized the importance of the tile decoration on the Fort wall as by far the most remarkable feature of the palace. But for the rest his account, which is mainly based on local tradition, is insufficient both as regards the architecture and history of the buildings.

Muhammad Latif[8] in his work on the antiquities of Lahore adds very little to Mr. Thornton's description. He consulted—it is true—native historians, but did not utilize them to the extent he might have done. In quoting Sir Thomas Herbert, he changed both spelling and wording of the passage and drew wrong conclusions from it. In Jehangir's inscription in the Fort he read the year as A.H. 1007 instead of 1027.

It is gratifying that, whereas the narratives of European travellers and writers fail to do justice to the Lahore palace, we possess some very full and remarkably accurate notices in the works of Muhammadan historians of the 17th century. I note particularly the Badshah Namah by Mulla 'Abdul Hamid and the 'Amal-i-salih by Muhammad Salih. Both these authors were citizens of Lahore. The passages relating to the Lahore Fort from from these and other works have been collected and discussed with much judgment by Maulwi Nur Bakhsh in an able paper published in the first Annual Report of the Archæological Survey of India.[9] In the light of those contemporaneous accounts several statements of later writers have had to be corrected or modified.

The researches of Nur Bakhsh have enabled us to make a clear distinction between the early Moghul buildings raised by Akbar and Jehangir and those added by Shah Jehan.

The Fort contains two Persian inscriptions, relating to these two building periods. One, dated in the twelfth year of Jehangir's reign or A.H. 1027 (A.D. 1617-18) records the completion of the early Moghul palace by Ma'mur Khan. It has been rendered: "In the twelfth year of the blessed accession of His Imperial Majesty, the shadow of God, a Solomon in dignity, a Kayomars in state, an Alexander in arms, the asylum of the Caliphate, the Emperor Nur-ud-Din Jehangir, the son of the Emperor Jalal-ud-Din Akbar, the Champion of the Faith, corresponding to A.H. 1027 [A.D. 1617-18], the building of this auspicious palace was completed under

[1] Manucci, *Storia do Mogor.* Vol. II. p. 185, cf. Latif, *Lahore* p. 85. [2] *Voyages* (Amsterdam 1699) Vol. II p. 156. [3] *Six Voyages* (Paris 1678), Vol. II p. 64

[4] *Früchte aus dem Morgenlande* (Vienna 1851) pp. 585 f. English transl: *Thirty-five years in the East* (London 1852) Vol I p. 198.

[5] W. Moorcroft and G. Trebeck, *Travels in the Himalayan provinces of Hindustan and the Punjab* etc. (London 1841) Vol. I p. 104.

[6] Cole, *Preservation of National Monuments, Journal of Indian Art*, Vol. VI (1896). *India; photographs and drawings of historical buildings.* London 1896) No. 77. The plan was traced in 1883 in Major Cole's Office.

[7] *Lahore* (Lahore 1876) pp. 53-58. [8] *Lahore; its history, architectural remains and antiquities* (Lahore 1892) pp, 119-127.

[9] *Archæological Survey of India. Annual Report 1902-03* (Calcutta 1904) pp. 218-224.

quadrangle of the Diwin-i-'amm which measured 730 by 460 feet and was enclosed on four sides by a range of the superintendence of his most humble disciple and slave—the devoted servant Ma'mur Khan."

The second inscription painted over the Elephant Gate (Hathi Pol) is dated in the fourth year of Shah Jehan or A.H. 1041 (A.D. 1631-32) and contains the praise of the Shah Burj or Royal Tower completed in that year by 'Abdul Karim. It runs as follows:

"The king, a Jamshed in dignity, a Solomon in grandeur, a Saturn in state,"
"Who has carried the banners of his glory beyond the sky and the sun,"
"The second Lord of Constellation,[1] Shah Jehan, to whom in justice and generosity Nausherwan is no equal nor Afredun a peer,"
"Ordered a Royal Tower (Shah Burj) to be erected which for its immense height"
"Is like the Divine Throne beyond imagination and conception."
"In purity, height, elegance and airiness, such a tower"
"Has never appeared from the castle of the sky nor will."
"The sincere servant and faithful disciple, 'Abdul Karim,"
"After the completion of the building devised this date;"
"For ever like the fortune of this king, a Jamshed in arms,"
"May this auspicious lofty tower remain safe from destruction!"
"A.H. 1041, the 4th year of the Accession."[2]

Nur Bakhsh has rightly pointed out that this Shah Burj is no other than the Saman Burj which occupies the north-west corner of the Fort. This is evident from the very accurate description of this part of the palace by 'Abdul Hamid in his Badshah Namah. The assumption that the inscription refers to some other tower which has disappeared is, therefore, to be rejected.

The plan of the Shah Burj had been executed by Yaminu-d-daulah Asif Khan who had been appointed governor of Lahore in the year 1625. Besides this building Shah Jehan erected the large hall of the Diwan-i-'amm, for which he had issued orders in the first year of his reign.

Muhammad Salih mentions that in 1633 Shah Jehan ordered the construction of a new Ghusl-khanah and Khwabgah under the supervision of Wazir Khan, the Physician and Governor of Lahore, whose name is best known in connection with the magnificent mosque which he founded in that city.

We read again in the Badshah Namah that in November 1644 the Emperor inspected a marble edifice overlooking the river Ravi which has recently been completed and was probably one of the two buildings ordered eleven years before. I presume that it is the same as the marble pavilion known as Chhoti Khwabgah.

It will be seen from the published plan that the Lahore Fort has roughly the shape of a rectangle measuring 1250 by 1100 feet. The main gates are in the centre of the west and east walls. A glance at the plan will show that the orientation of the western gate is not in agreement with that of the Fort and the buildings which it contains. The position of the gate is evidently determined by that of the Hazuri Bagh enclosure which in its turn must have been built in connection with the Imperial Mosque or Badshahi Masjid of Aurangzeb. There can be little doubt that the Hazuri Bagh enclosure was constructed as a fore-court to the Mosque and at the same time as a link between the Mosque and the palace. Latif may be right in saying that originally it served the purpose of a *sarai* and was only made into a garden by Ranjit Singh. The well-known *baradari* in the centre, built from the spoils of Muhammadan tombs, is certainly a monument of the famous Sikh soldier-king who often held his *durbar* in it.[3]

Latif calls the western gate to the Fort the Akbari Durwazah and asserts that it was built by and named after the Emperor Akbar. But from what has been remarked above it follows that this gate cannot be anterior to the Imperial Mosque which was built in A.D. 1673. The style also points to some such date. The name Hazuri Bagh Durwazah seems, therefore, more appropriate. The eastern gate which leads into the City is called Masti Durwazah or "Gate of Intoxication."

Since the British occupation both the main gates have been bricked up, and sole access to the fortress is gained through a postern dating from the year 1853, behind which rises the gorgeously decorated Hathi Pol or Elephant Gate which will be fully noted in the sequel. It once formed a private entrance to the apartments occupied by the emperor and his ladies. At present a ramp of modern military construction leads along the back of the Moti Masjid to the centre of the Fort.

From the so-called Akbari Durwazah a curiously twisted passage led up to the western entrance of the great

[1] Sahib-i-Qiran i.e. One born under an auspicious conjunction of Jupiter and Venus; a fortunate and invincible king. It is the title of Amir Timur. The Emperor Shah Jehan is entitled Sahib-i-Qiran-i-Sani i.e. the second Amir Timur.

[2] *Public inscriptions at Lahore, J.A.S.B.*, Vol. XXVII, pp. 310, 312; Latif, *Lahore*, p. 121.

[3] Honigberger, *op. cit.* p. 586 No. 8.

vaulted chambers with central gateways on the west, south and east sides. Of this large cloister nothing now remains except the little court in front of the Pearl Mosque. The front-wall of this court formed part of the west side of the large enclosure, and still conveys some idea of its appearance. Its destruction for military purposes is the more to be deplored by the antiquarian, as this arcade must have been one of the oldest portions of the Lahore Palace. There is reason to suppose, as Nur Bakhsh has pointed out, that it existed already in the reign of Akbar, as the number of bays shown on the map of the Sikh period very closely agrees with that of 114 mentioned by Al Badaoni in his account of the celebration of the New Year's day by Akbar on the 29th December, 1587.

Over the entrance to the little court-yard just noted we find a white marble slab with the inscription of Jehangir which records the completion of the palace in A.D. 1617-18 by Ma'mur Khan. This inscription—it should be noted—does not refer to the construction of the Pearl Mosque, as Latif seems to assume. The term *daulat-khanah* literally "House of Fortune" denotes a palace and not a mosque. The palace in question consisted evidently of the large quadrangle of the Diwan-i-'amm constructed by Akbar and the smaller square adjoining it to the north which is now usually designated as the quadrangle of Jehangir. These are no doubt the two courts, mentioned by Sir Thomas Herbert, "pointing out two wayes; one to the King's Durbar and Jarneo (where hee daily shewes himselfe unto his people) the other to the Devon-Kawn or great Hall (where every eve from eight to eleven he discourses with his Umbraves.)" [1]

The open pillared hall which projects into the large court from the centre of the north side is the Diwan-i-'amm. It has been noted above that this building is due to Shah Jehan, who ordered its construction in the first year of his reign at the same time with that of a similar edifice in the Agra Fort. The Court chronicler Mulla 'Abdul Hamid of Lahore states that during the reigns of Akbar and Jehangir the courtiers who attended the daily public audience of the Emperor, were protected against rain and sunshine only by means of an awning. But Shah Jehan ordered that a hall of forty pillars should be built in front of the *jharoka* of the Daulatkhanah-i-khass-o-'amm. The *jharoka* (the *jarneo* of Sir Thomas Herbert!) is the balcony-throne on which the Emperor made his daily public appearance.

The forty-pillared hall (the ten forming the last row are in reality pilasters) known as Diwan-i-'amm must appeal to our curiosity as one of the first creations of the magnificent Shah Jehan. But we feel disappointed in finding that the whole superstructure as well as the pavement is modern, whilst the red sandstone shafts do not fit on the carved bases. Yet an interesting feature is preserved in the remnants of a white marble railing which once connected the outer row of pillars. The large platform on which the hall is raised was enclosed by a second railing of red sandstone, of which a large portion is still extant. All travellers who have witnessed the daily court of the Great-Moghul refer to these railings which separated the different classes of nobles in attendance.

After the British occupation the ancient throne-hall of Shah Jehan was turned into a barrack. The outer archways were bricked up and the building enclosed within a verandah. A few years ago these unsightly excrescences have been removed, but even now this barren building, silent and solitary in the midst of a dusty barrack-yard is only a skeleton of the imperial hall of Shah Jehan in the days of its splendour when the descendant of Timur sat on the marble throne, and the hall and the adjoining court hung with banners and tapestry were thronged with *amirs* and *rajas* in rich attire, the whole offering a rare spectacle of kingly magnificence.

From the back of the edifice just described we overlook the lesser quadrangle apparently known in Sikh times as Akbari Mahall, but generally attributed to Jehangir. It belongs in any case to the early Moghul period, as is obvious from the two rows of buildings along the east and west sides of the quadrangle, which are distinguished by porticoes of red sandstone with broad eaves supported on brackets in which figures of elephants, lions and peacocks have been introduced.

Before leaving the group of early Moghul buildings, we note in the centre of the river front a large building which on the map is indicated as Khwab-gah, i.e. Sleeping Room. To distinguish it from Shah Jehan's building of the same name, it is usually called Bari Khwabgah or Greater Sleeping-hall. The present building seems to belong to the Sikh period and does not possess any architectural beauty.[2] It is, however, highly probable that it occupies the place of the Private Audience Hall or Diwan-khanah—the "Devoncan," in which according to William Finch the king sat the first part of the night, commonly from eight to eleven.

Between the Bari Khwab-gah and the buildings used as a Roman Catholic chapel there is a pavilion apparently of Sikh origin and now closed in by modern structures. To the west of the Khwab-gah there was a similar pavilion now demolished but shown on the old map. Here it was that Dilip (*vulgo* Dhuleep) Singh, the last Raja of the Punjab, was born.

[1] Umbraves or Omerahs (as Bernier has it) is Arabic *umara* the plural of *amir* "a Lord."

[2] From the Sikh map it would appear that Maharaja Ranjit Singh also used it for his bed-chamber.

The buildings to the west of Jehangir's Quadrangle form a second group due to his son and successor Shah Jehan. They are distinguished from the early Moghul palace by a greater costliness of material and richness of decoration, the carved red sandstone being replaced by white marble inlaid with mosaics of coloured stones. At the same time they do not display the grandness of design peculiar to the two large quadrangles of Akbar and Jehangir and lack the charm of the Hindu element introduced in the earlier buildings.

Adjoining Jehangir's Quadrangle to the west there is a small court still occupied by a garden which has lately been laid out again in the formal style of the Moghul period. The centre is marked by a marble platform which contains a water reservoir. On this platform there stood in the days of Sikh rule a pavilion (*baradari*) of gilt silver, which is said to have been sold by auction in 1849. To the north of this garden we notice an open marble pavilion, indicated on the Sikh map by the name of Khwab-gah. To distinguish it from the building of the same name in Jehangir's Quadrangle, it is usually designated as Chhoti Khwabgah "the lesser Sleeping-room." This was probably one of the two buildings, the construction of which Shah Jehan ordered in A.D. 1633. But whether it represents the Ghusl-khanah or the Khwabgah mentioned by Muhammad Salih, it is impossible to decide. It is true that in Sikh times it was known by the latter appellation. But the name may easily have become changed, since the Moghul emperors and their governors had ceased to occupy the Lahore palace.

Looking down from the Khwabgah we notice at the foot of the Fort wall a ruined structure which on the Sikh map is called Arzgah, whereas Mr. Thornton refers to it as "the Arz-begi where the *omra* or nobles of the court assembled in the morning to receive the Emperor's commands." The term '*Arz-begi*,' however, can only mean "an officer who reads letters and representations to a king." The word 'arz-gah' appears to be a more suitable term.

The next court is called Khil'at-khanah on the map which indicates that—in Sikh times at least—distinguished courtiers, nobles and ambassadors were here invested with the robe of honour (Persian *khil'at*). On the south side of this court were the royal baths (*Hammam-i-badshahi*) known in Sikh times by the name of Sheron-vala Hammam on account of the spouts in the shape of lions' heads, such as still may be seen in Sher Singh's Hammam. On the opposite side there exists a small marble pavilion with Bengali roof now enclosed in the quarters of the commanding officer and used as a bath-room. On the Sikh map it is indicated by the name of "Hall of Perfumes," perhaps a rendering of Khas Khanah.

We now enter a smaller court, in which we notice a gate of white marble which occupies the centre of its southern enclosure. The north-west corner of the square is occupied by an open pavilion which dates from the reign of Ranjit Singh and was used by him as a *Kachahri* or court of justice. Its general appearance is not ungraceful, but its Sikh origin is clearly indicated by certain details, such as the combination of white marble and red sandstone brackets, and that of marble trellis screens with red sandstone posts (Arabic *mutakka*) in the ornament railing which is placed on the roof of the building. The curious frescoes on the north wall relating to the legend of Krishna are evidently the work of one of Ranjit Singh's court-painters.

We have now reached the last court which occupies the north-west corner of the palace and is known by the name of Saman Burj. The word *saman* is an abbreviation of Arabic *musamman* meaning octagonal. It will be noticed that the Shish Mahall is indeed built on a semi-octagonal plan. The appellation Saman Burj, however, dates only from the Sikh period, whereas the original name was Shah Burj or Royal Tower. This is evident from a passage in the Badshah Namah in which 'Abdul Hamid gives a very accurate description of the buildings now known as Saman Burj. Thus there cannot be the slightest doubt that the inscription over the Hathi Pol, which records the completion of the Shah Burj by 'Abdul Karim in the 4th year of Shah Jehan's reign or A.D. 1631-32, refers to the same group of buildings. It will be seen in the sequel that the gate over which the inscription is placed, provides direct access to the Saman Burj by means of a twisted flight of steps and through the marble gateway noticed in the adjourning court-yard. It was the private entrance to the imperial palace.

In his account of the Shah Burj the court chronicler notices first of all the large hall, now known as Shish Mahall, which occupies the north side of the square. It was here that in March 1849 the sovereignty of the Punjab was assumed by the British Government, as is recorded on a tablet let into the wall. As noticed above, it is built on a semi-octagonal plan. Its longest side, facing the square, has a row of double pillars of inlaid white marble forming five archways surmounted by an eave of the same material. Interiorly the spandrels over the arches are decorated with *pietra dura* which has marvellously escaped the Vandals who have mutilated this kind of work wherever it is found. The graceful vine pattern over the two outer arches deserves special notice.

The main room, a rectangular hall of noble dimensions, has a dado of white marble, while the upper portion of the walls and the ceiling are decorated with a mosaic of glass laid in gypsum which has given the building its name of Shish Mahall or "Palace of Mirrors." This name—I may note—is not mentioned by 'Abdul Hamid who speaks of the building simply as a hall (*aiwan*). He refers to the mirror ornamentation under the curious

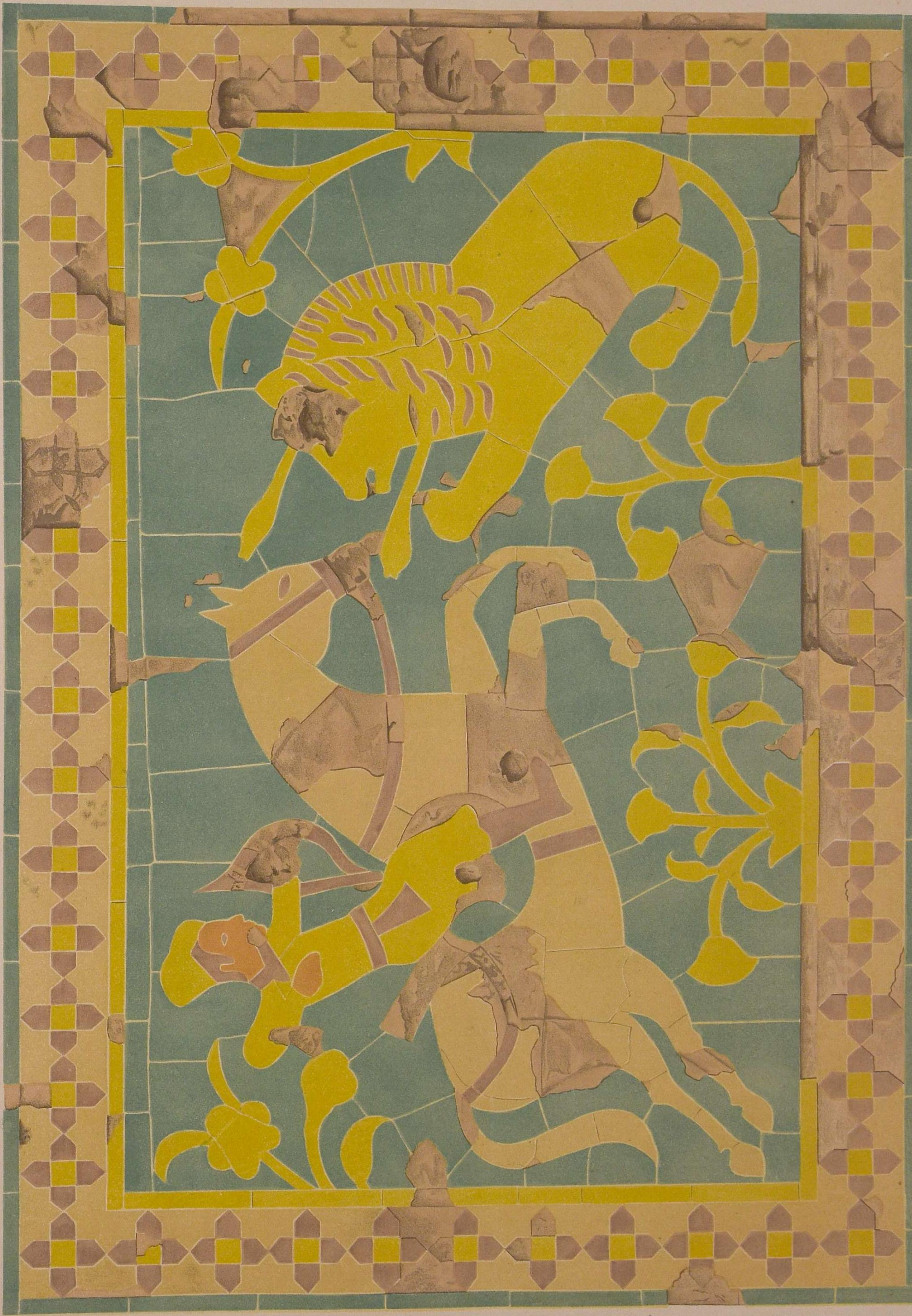
name of "Aleppo glass." It will be noticed that this decoration belongs to two different epochs. The ceiling with its prevailing aspect of subdued gilt made undoubtedly part of the original edifice. It is rich without being gaudy. The wall decoration, on the contary, is decidedly vulgar, and the introduction of sherds of blue-and-white china bear testimony to a childish taste. It is typical Sikh work and, if any proof is wanted, I may note that, when a few years ago a part of the glass work was peeled off, the wall beneath was found to be painted. But it appears that this wall painting also dates only back to Sikh times.

The roof of the Shish Mahall is encumbered with a curious medley of structures dating from the Sikh period. The small building which occupies the centre of the roof was built by Maharaja Ranjit Singh. The rest is said to have been added by Sher Singh, except the pavilion on the south-east corner which is ascribed to Nau Nihal Singh.

Next to the Shish Mahall, the author of the Badshah Namah notes on the west side of the Shah Burj "a pavilion of marble, whose mosaics of cornelian, coral and other precious stones excite the emulation of the workshop of Manes." This building is evidently the open pavilion known as Naulakha. This name—so tradition holds—refers to its having cost nine lakhs of rupees. But the court chronicler mentions neither the name Naulakha nor the extravagant sum which would account for it. We may, therefore, assume that both the name and the supposed tradition are comparatively modern. I presume that they date only as far back as the Sikh period. Another "tradition" repeated both by Thornton and Latif which ascribes this pavilion to Aurangzeb, is also to be rejected on the evidence of the Badshah Namah. Like the other buildings of the Shah Burj, it belongs to the beginning of Shah Jehan's reign, and it will be noticed that the *pietra dura* decoration of the marble dado is entirely in the style of his reign. But the inlay in the panels above the dado is of a very different type and bears a strong resemblance to some of the work found on the Golden Temple at Amritsar. I am, therefore, inclined to think that it was added in the days of Ranjit Singh. The painting and mirror work in the wooden ceiling is certainly Sikh work.

Apart from such few additions as have been noted, Sikh rule has not materially interfered with the buildings of the Shah Burj; and from the subsequent military occupation it has suffered less than any other part of the Fort. Thus we have this interesting corner of Shah Jehan's palace still practically in the same condition as it was described by his court chronicler.

If we retrace our steps to the adjourning court and pass through the marble gate noted above, we enter a rectangular court-yard which contains a little temple of the Sikh period. Another gate on the north side of this square brings us to the top of a flight of stairs which, twice forming a right angle to the left, leads down to the Hathi Pol or Elephant Gate. From this point we can conveniently start our survey of the tile decoration which covers the west and north fronts of the Fort wall.



No. 30.

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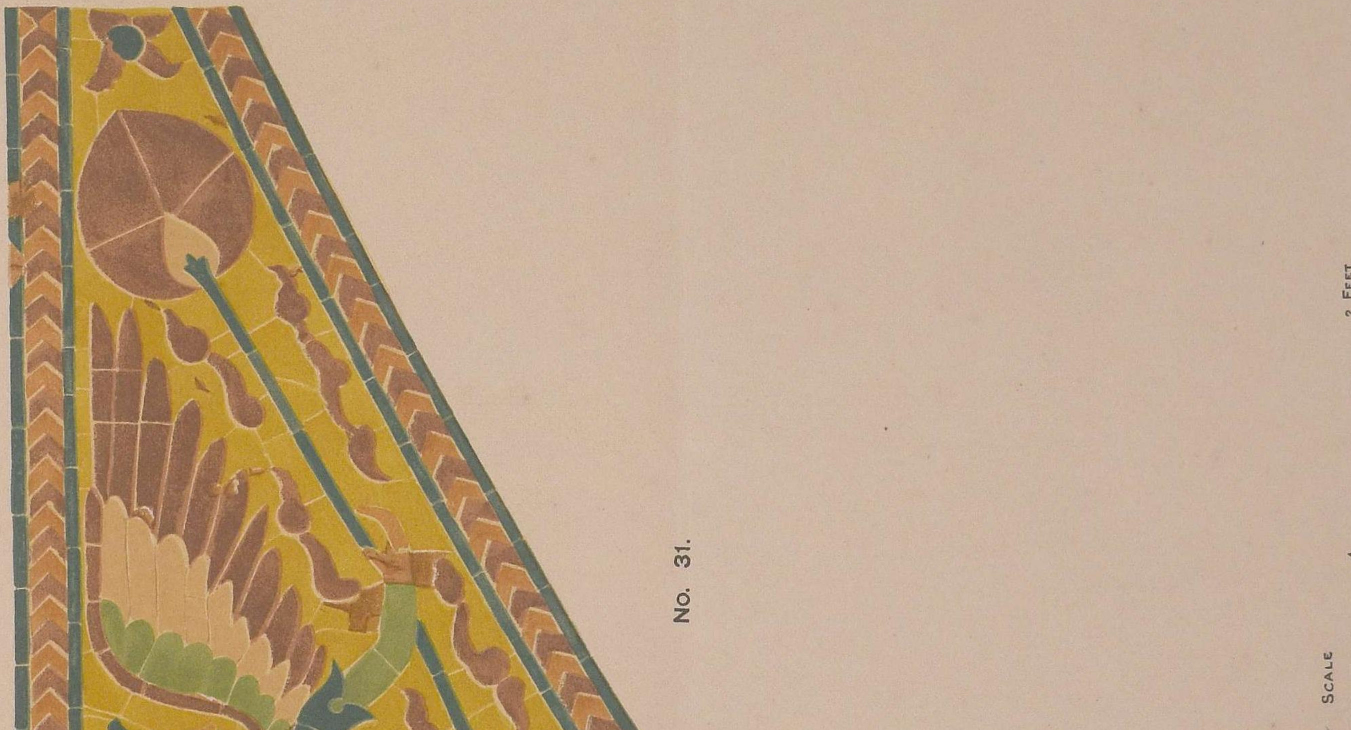

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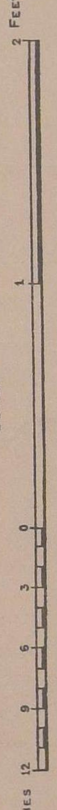


No. 40.

No. 41.

SCALE

INCHES 12 9 6 3 0 1 2 FEET

No. 42.

No. 43

SCALE

INCHES 12 9 6 3 0 1 2 FEET

No. 49.

Scale

Inches 12 9 6 3 0 1 Foot

No. 50.

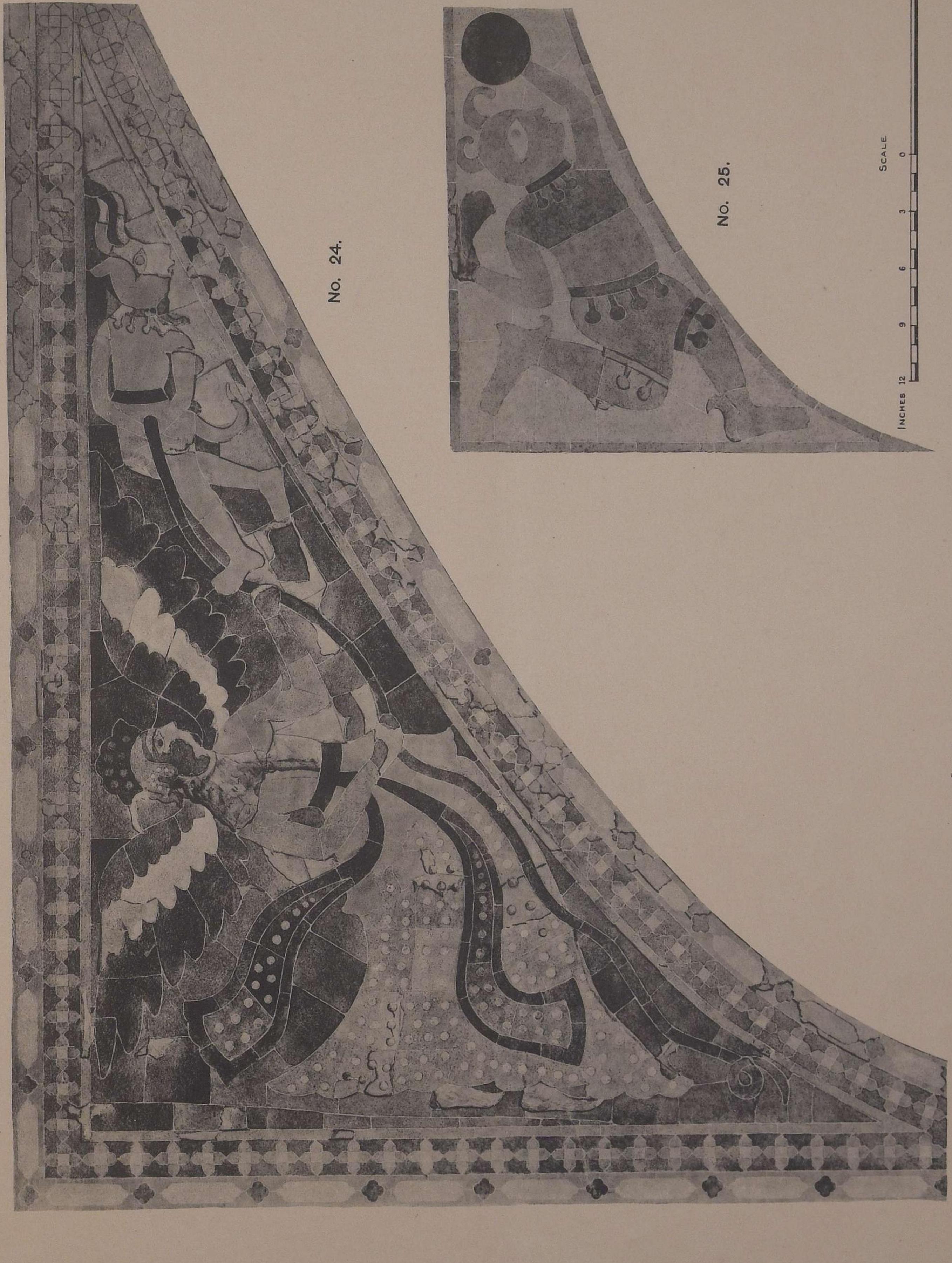
Scale

Inches 12 9 6 3 0 1 Foot

No. 51.

Scale

Inches 12 9 6 3 0 1 Foot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No. 25.

Scale
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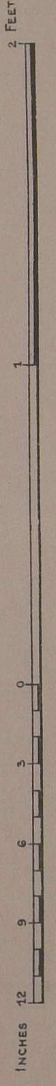
Scale
Inches 12 9 6 3 0 1 2 Feet

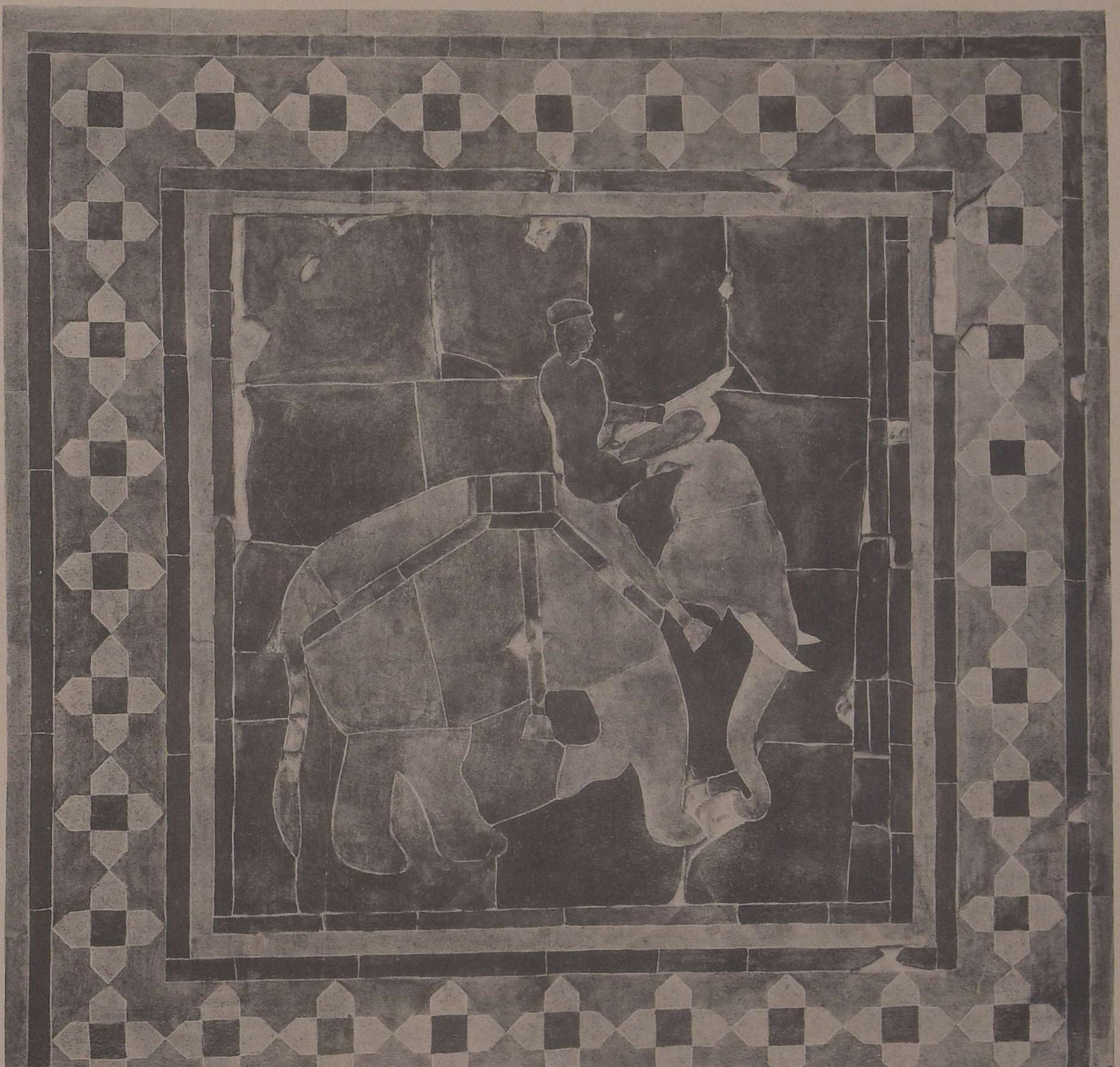
No. 94.

No. 26.

No. 13.

Scale

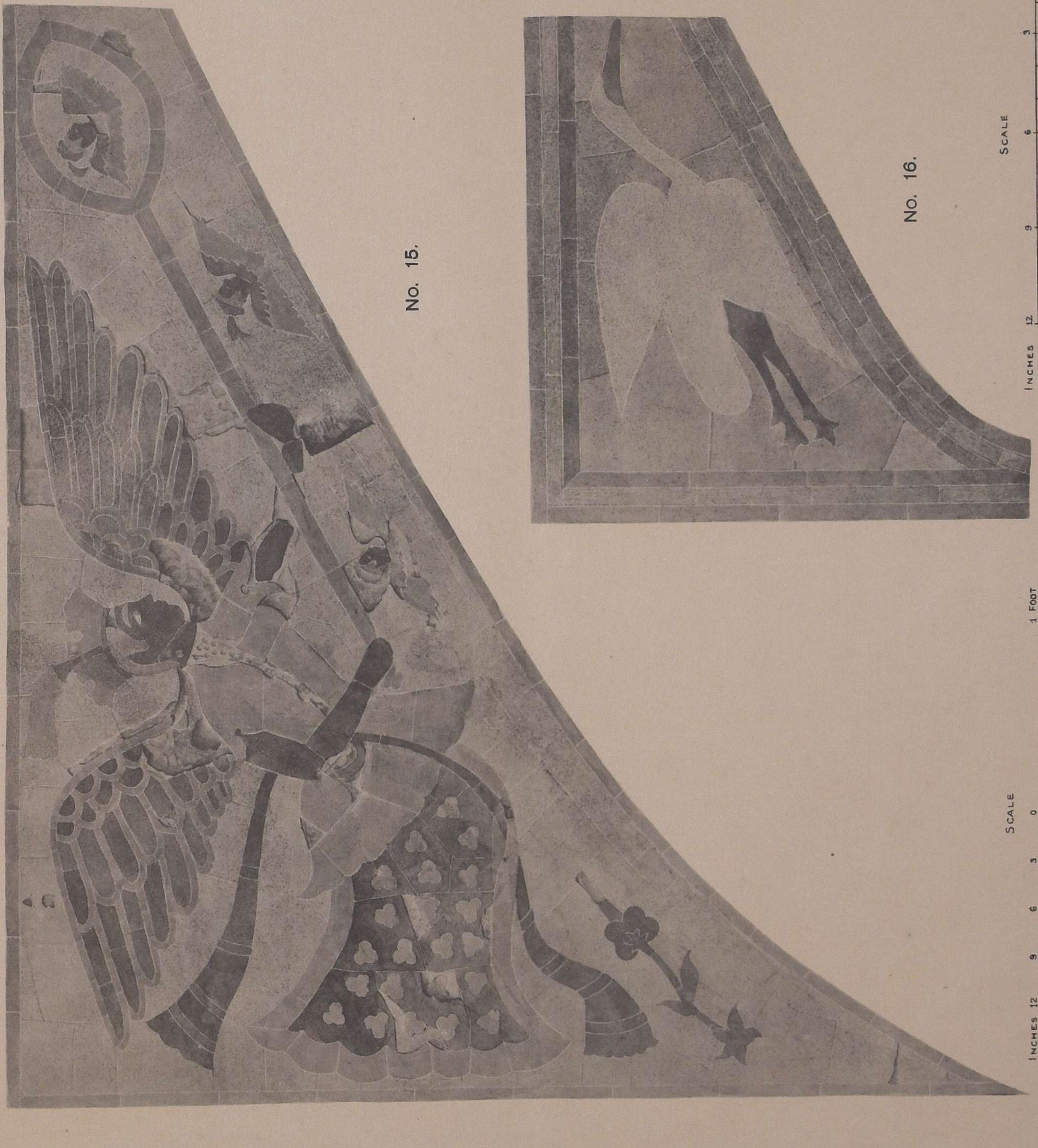




No. 14.

SCALE

INCHES 12 9 6 3 0 1 FOOT



No. 15.

Scale

Inches 12 9 6 3 0 1 Foot

No. 16.

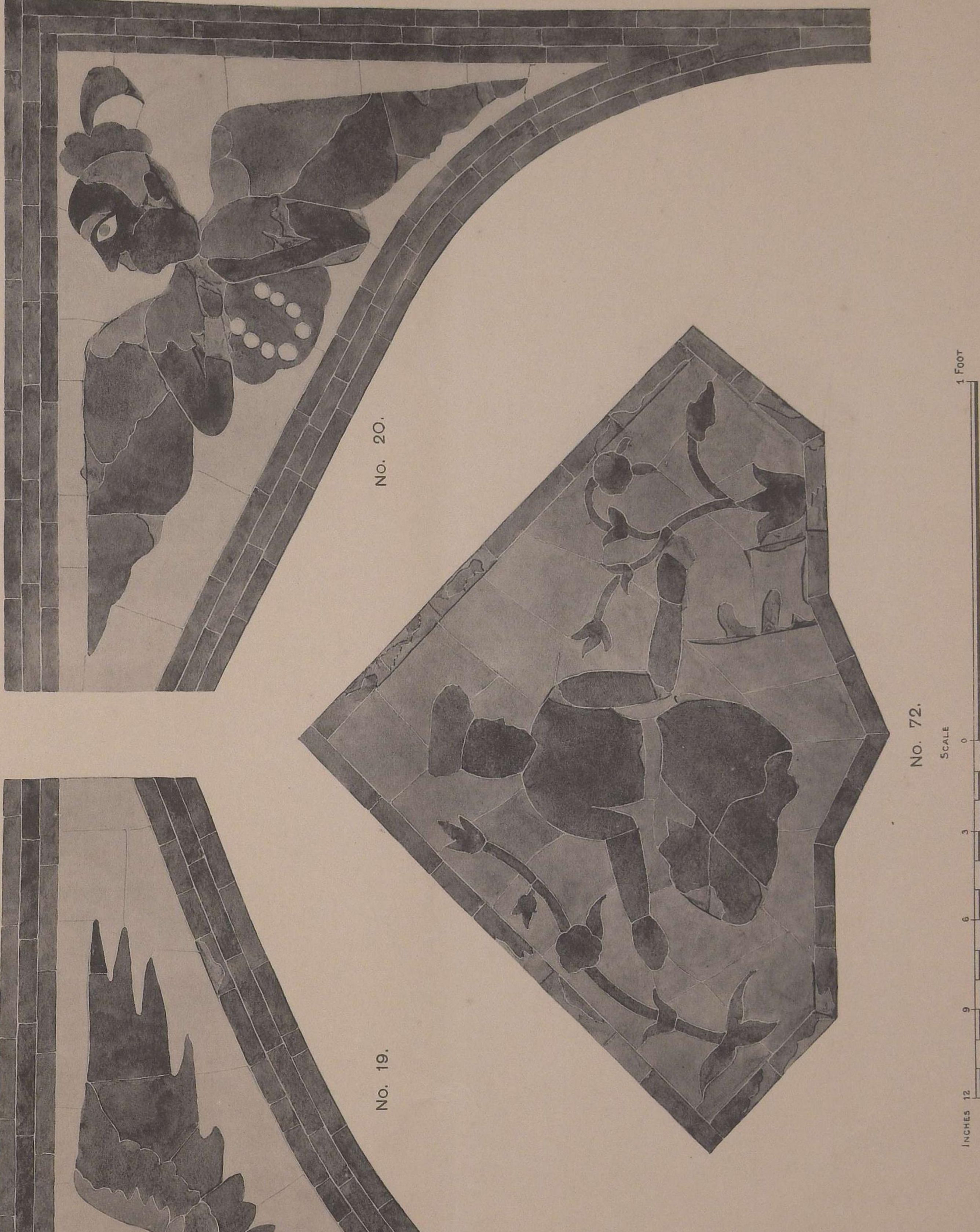
Scale

Inches 12 9 6 3 0 1 Foot

No. 18.

Scale

Inches 12 9 6 3 0 1 Foot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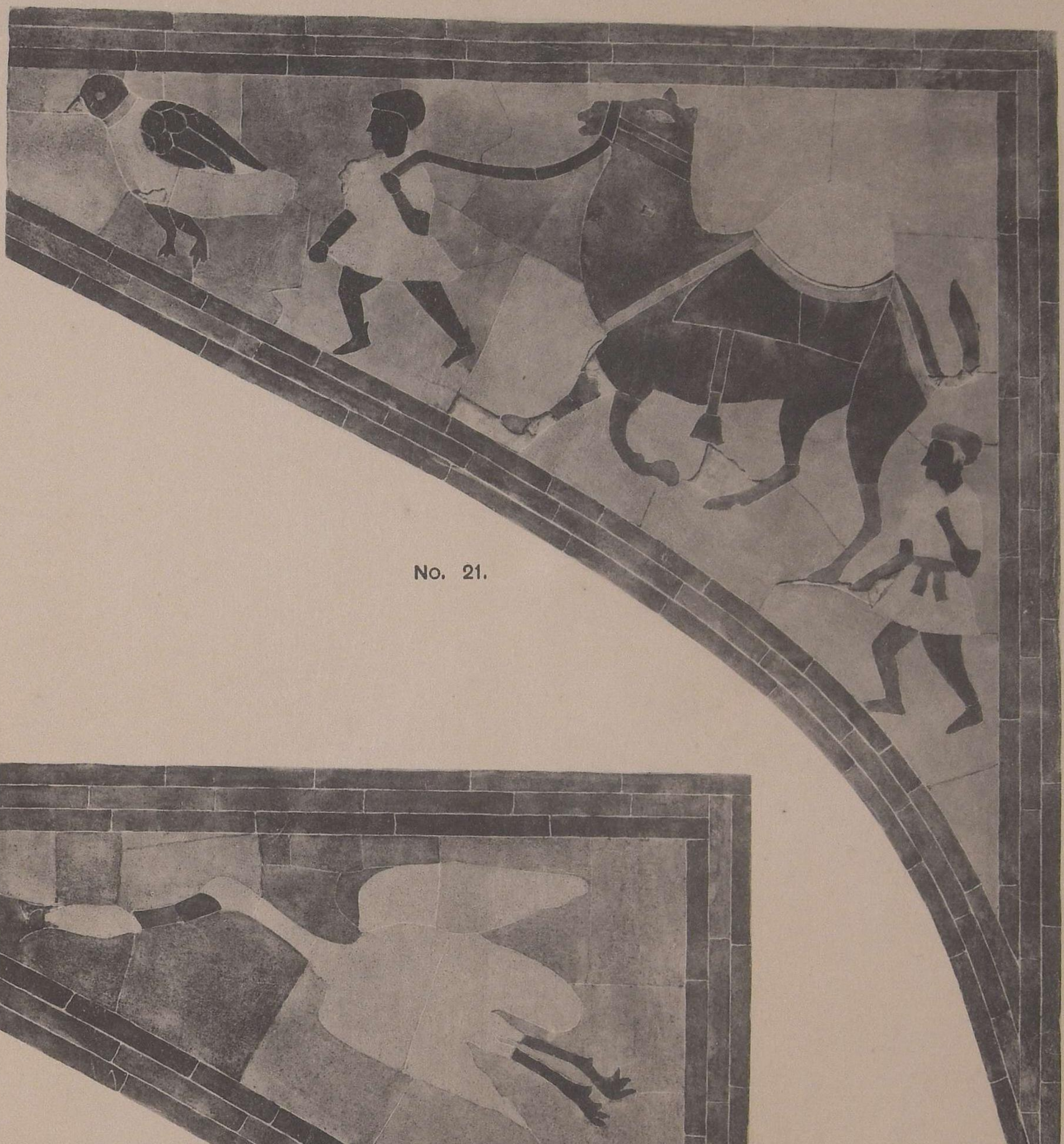

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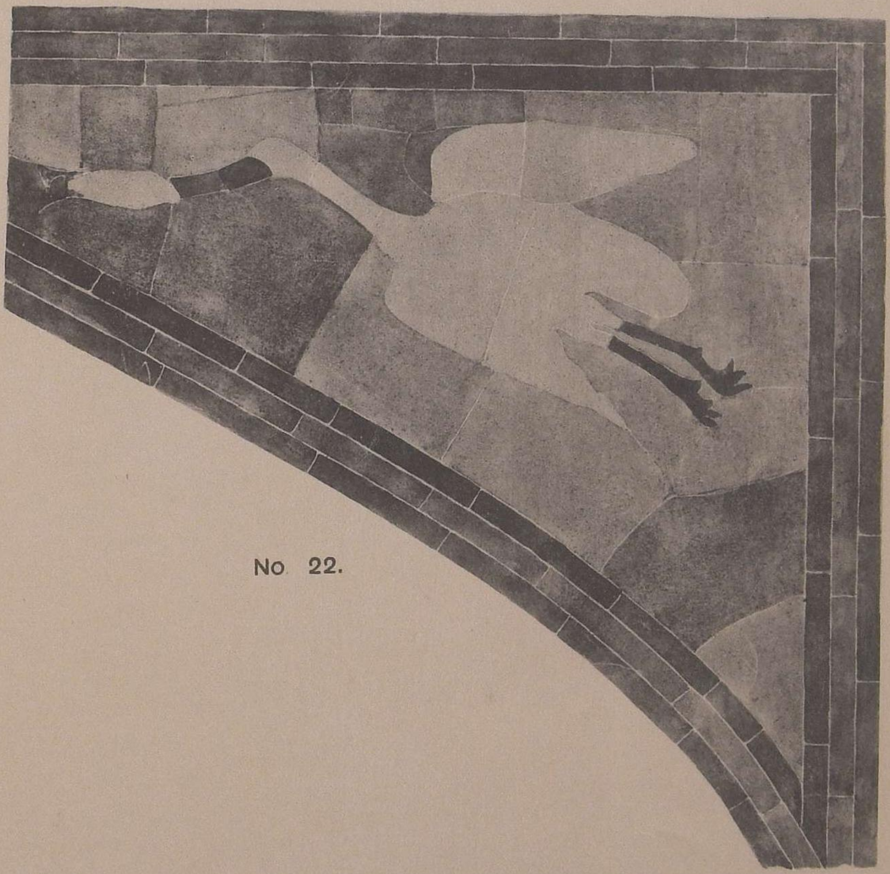

No 22.

SCALE

INCHES 12 9 6 3 0 1 FOOT

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